

BOOK 1.
of
WESSEL & C^{OS} SERIES of MODERN TRIOS.

FIRST GRAND TRIO,
for
PIANO FORTE.
Violin and Violoncello,
CONCERTANT.
Dedicated to
PRINCE ANTOINE RADZIWILL.
33
FRED. CHOPIN.

Op. 8.

Ent. Sta. Hall.

Price 10/6

The Violin & Violoncello Parts fingered by M^r RUDOLPHUS.

LONDON,

WESSEL & C^{OS} Importers & Publishers of FOREIGN MUSIC,
N^o 6, Frith Street, Soho Square.

This TRIO is Arranged for Flute & Violoncello, by J. CLINTON.

WESSEL & C^{OS} SERIES of TRIOS consists of:

N^o 2 REISSIGER'S 3^d TRIO Op: 40. N^o 3 WEBER'S TRIO Op. 63.
N^o 4 KUHLAU'S 1st TRIO Op: 119. N^o 5 MAYSEDER'S 1st TRIO Op 34.

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* To be continued.

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15 th D ^o in D.----- Op: 87.---	5.0.

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QUINTETT.

PAER, Over^e to Sophonisbe, for Flute, 2 Violins, Tenor, and Violoncello.---4.0.

FLUTE & PIANO.

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2. Alma grande e generosa. by Mercadante.	
3. Che ascolto?-----'Otello'	
4. Sorte se condami.-----'Zelmira'	
5. Ognor più tenoro. 'Bolero by Carafa'	
6. 'Ah si pera', and 'Oh mattatini albori?-----'Donna del Lago'.	
7. Una voce poco fa.-----'Barbiere'.	
8. 'D'amore al dolce impero' and 'Come l'aurette placide.'--'Armida'.	
9. Di piacer.-----'Gazza Ladra'.	
10. Tanti affetti.-----'Donna del Lago'.	
11. 'Elena Oh tu chiamo', 'Oh quante lagrime' from d ^o and 'Soffrir or cor' from-----'Italiana in Algeri'.	

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4. Alfin goder 'Ultimo giorno di Pompei'.	
5. Ombra Adorata. 'Romeo e Giulietta'.	
6. Tu vedrai la sventurata. 'Il Pirata'.	

The Souvenir is intended as a Companion to 'Les Agremens Sociaux'.

BEETHOVEN, Two Grand Sonatas, Op: 5. dedicated to the King of Prussia; arranged by Sedlatzek. N^o 1. in F. N^o 2. in G Minor.-----each 6.0. "Adelaide" celebrated Cantata, arranged by Sedlatzek-----4.0.

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as perform'd by W. S. at his public and private Concerts.

KUFFNER, Andante and Polonoise in E flat, arranged by R. Wessel.-----3.0.

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N ^o 1. Duet in E flat.----- Op: 64.---	9.0.
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3. D ^o in E minor.--- Op: 71.---	9.0.
4. D ^o in G.----- Op: 83, N ^o 1.---	6.0.
5. D ^o in C.----- Op: 83, N ^o 2.---	6.0.
6. D ^o in G minor. Op: 83, N ^o 3.---	6.0.
7. D ^o in A minor.--- Op: 85.---	9.0.
8. D ^o in B flat. Op: 110, N ^o 1.---	6.0.
9. D ^o in E minor. Op: 110, N ^o 2.---	6.0.
10. D ^o in D.----- Op: 110, N ^o 3.---	6.0.

BEETHOVEN, Ov: to Fidelio, by Clinton.---4.0.

FLUTE & PIANO.

MAYSSEDER & SEDLATZEK.

'Three Grand Concertante Duets' s.d	
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or the Set 15.0.	

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MAYSSEDER & WALCKIERS, 2^d Polonoise, in G.-----4.0. 6th D^o in A.-----5.0. Brill: Varians in E. Op: 45.---4.6. 'Rondo favori' from his last

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PAGININI & SEDLATZEK, 'Le charme de Padua' Divertimento Concertante in C, (calculated for Amateurs.)-----4.0.

TWO FLUTES & PIANO.

KUHLAU, F. First Grand Original Trio in G, dedicated to his Friend M^r J. Sedlatzek. Op: 119.-----9.0. * Written at the express desire of the Publishers.---It was destined to be his Last Composition.

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KUHLAU, F. Complete and Elegant collection of his Grand Trios, for Three Flutes; and one Grand Quartett for four Flutes.

Trio. N ^o 1. ded: to A.E. Müller, in D. Op: 13, N ^o 1.---		6.0.
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3.-----Klengenbrunner, in F, Op: 13, N ^o 3.---		4.0.
4.-----C. Keller, in E minor, Op: 86 N ^o 1.---		8.0.
5.-----B. Romberg, in D, Op: 86, N ^o 2.---		9.0.
6.-----L. Drouet, in E ^b , Op: 86, N ^o 3.---		8.0.
7.-----Berbiguier, in B minor, Op: 90.---		6.0.
8.-----Gabrielsky, Grand Quartett in E minor, Op: 103.---		9.0.

* the whole edited by A. Farrenc.

ROSSINI, Over^e to Cenerentola, arranged by Clinton, (3 Flutes.) 4.0.

TULOU, Grand Trio in E flat-----5.0.

WALCKIERS, 4 grand Trios---each 9.0.

GABRIELSKY, Op: 53, Three Grand Quartetts, for four Flutes,---each 4.6.

BEETHOVEN'S OVER: to FIDELIO, arranged for 2 Flutes and Piano, by Alex^r Brand and J. Clinton.-----4.0.

WESSEL & C^{OS} SERIES of MODERN TRIOS.

Book I.

FIRST GRAND TRIO Op. 8. COMPOSED by FREDERIC CHOPIN.

ALLEGRO
con
FUOCO.

Metronome ♩ = 152.

f risoluto.*f*

legato.

poco Cres.

Dim.

espress

Ped.

* Ped.

Cres.

Ped.

* Ped.

* Ped.

* Ped.

* Ped.

* Ped.

* Ped.

* Ped.

*

sempre

rubato

Ped.

* Ped.

*

* Ped.

* Ped.

* Ped.

* Ped.

Ped.

*

P I A N O - F O R T E .

3

Cres ed appassionato. *f* *ritenuto.* *p*

Ped. ** Ped.* ** Ped.* ** Ped.* ** Ped.* ** Ped.* ** Ped.*

p *mf* *marcato.*

legato.

Cres. *Cres.*

f *ff* *con forza.* *p* *gva* *Loco.*

deces. *Cres.* *gva* *Loco.*

First system of musical notation. Treble and bass staves. Dynamics: *f*, *p*, *f*, *fz*. Pedal marks with asterisks are present.

Second system of musical notation. Treble and bass staves. Dynamics: *fz*. Pedal mark with asterisk is present.

Third system of musical notation. Treble and bass staves. Dynamics: *f*, *Cres.*, *Dim.*, *p*, *legger.*. Pedal mark with asterisk is present.

Fourth system of musical notation. Treble and bass staves. Dynamics: *gva*, *Loco.*, *Cres.*, *Dim.*. Pedal marks with asterisks are present. *ben tenuto.* is written below the bass staff.

Fifth system of musical notation. Treble and bass staves. Dynamics: *gva*, *Loco.*, *p*. Pedal marks with asterisks are present.

Sixth system of musical notation. Treble and bass staves. Dynamics: *Dim.*, *poco riten.*, *p*, *Allegro.*, *poco*, *Cres.*. Pedal marks with asterisks are present.

Ped. * *Ped.* * *Ped.* * *Ped.* * *fz* *Cres.*

fz

grva *f con forza.* *Loco.* *f* *fz/p*

Cres. *p* *pp*

1ma *2da* *p* *p* *p*

Risoluto. *f* *f* *f*

f *grava* *Loco.* *f* *legato.* *ben marcato.*

Loco. *f* *grava*

Loco. *Dim.* *legato.* *Cres.* *grava* *Loco.*

grava *Loco.* *grava* *Loco.*

f *Dim.* *sotto voce.* *p* *sempre legato.* *Ped.* *

grava *Loco.* *p* *sempre legato.* *Ped.* *

First system of musical notation. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment of eighth notes. Dynamic markings include *Cres.* in both hands.

Second system of musical notation. The right hand continues the melodic line with slurs and accents. The left hand plays a series of chords. Dynamic markings include *Dim.* in the right hand, *p* in the left hand, *poco Cres.* in the right hand, and *decres.* in the left hand.

Third system of musical notation. The right hand plays a continuous stream of eighth notes. The left hand plays a series of chords. Dynamic markings include *Dim* in the right hand and *p* in the left hand.

Fourth system of musical notation. The right hand continues the eighth-note pattern. The left hand plays a series of chords. Dynamic markings include *Dim.* in the right hand and *p/p* in the left hand.

Fifth system of musical notation. The right hand continues the eighth-note pattern. The left hand plays a series of chords. Dynamic markings include *poco a poco* in the right hand and *Cres.* in the left hand.

Sixth system of musical notation. The right hand continues the eighth-note pattern. The left hand plays a series of chords. Dynamic markings include *Dim.* in the right hand, *Dim.* in the left hand, *p/p* in the right hand, and *smorz.* in the left hand.

smorz. *ff risoluto.*

f

p *espress*

Ped. * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

gva *Loco* *ru-* *bato.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

appassionato. *f*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

p *f* *marcato.*

p

poco Cres.

fz

Ped. *f* * *fz* * *Ped.* *f* *gva*

gva *Loco.* *gva* *Loco.*

fz.

Ped. * *Ped.* * *Ped.* *

Ped. * *Ped.* *

f *hr* *hr*

p *e leggiero.* *Cres.*

Ped. * *Ped.* *

Dim. *Ped.* * *Ped.* *

p *Ped.* * *Ped.* *

First system of musical notation. The right hand features a continuous sixteenth-note melody. The left hand plays a bass line with frequent pedal markings. The system includes the following annotations: *Cres.* above the right hand, and *Ped.* with an asterisk below the left hand at measures 1, 3, 5, 7, and 9.

Second system of musical notation. The right hand continues the sixteenth-note melody. The left hand has a more complex bass line. The system includes the annotation *Cres.* above the right hand at measure 2.

Third system of musical notation. The right hand continues the sixteenth-note melody. The left hand has a more complex bass line. The system includes the annotation *Cres.* above the right hand at measure 2.

Fourth system of musical notation. The right hand continues the sixteenth-note melody. The left hand has a more complex bass line. The system includes the annotations *sempre più f* above the right hand at measure 4, *ff* above the right hand at measure 6, and *con forza.* above the right hand at measure 8.

Fifth system of musical notation. The right hand continues the sixteenth-note melody. The left hand has a more complex bass line. The system includes the annotations *gva* above the right hand at measures 1, 3, 5, and 7, and *Loco.* above the right hand at measures 2, 4, 6, and 8.

Sixth system of musical notation. The right hand continues the sixteenth-note melody. The left hand has a more complex bass line. The system includes the annotations *gva* above the right hand at measures 1, 3, and 5, and *Loco.* above the right hand at measures 2 and 4. The system also includes the annotation *ff* above the right hand at measure 6.

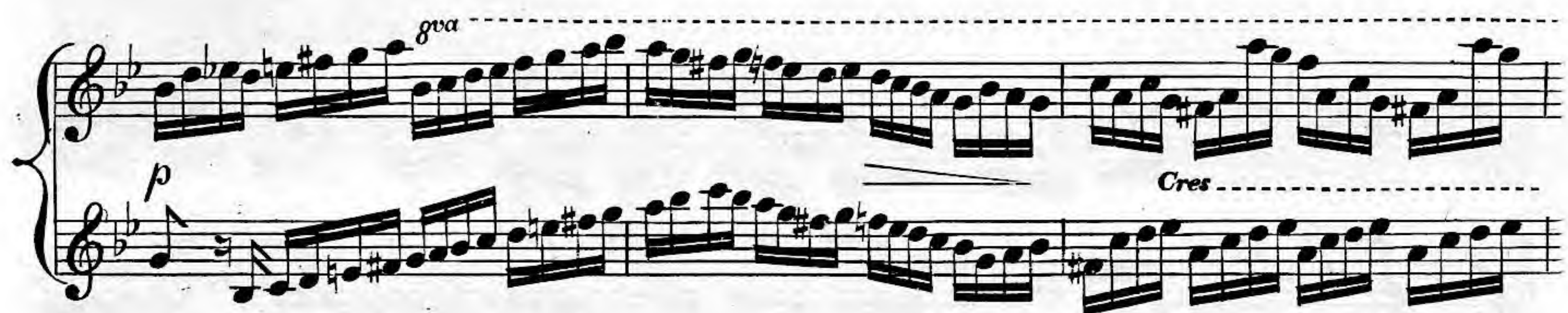
First system of musical notation. The upper staff begins with a *gva* (glissando) and *Loco.* marking, followed by *Risoluto.* The lower staff starts with a forte *f* dynamic and a *mf legato.* marking. The music is in a key with two flats and a 3/4 time signature.

Second system of musical notation, continuing the piece with flowing sixteenth-note passages in both hands.

Third system of musical notation. The upper staff features a *gva* marking. The lower staff begins with a piano *p* dynamic.

Fourth system of musical notation. The upper staff includes *gva* and *Loco.* markings. The lower staff continues the melodic and harmonic development.

Fifth system of musical notation. The upper staff has *gva* and *Loco.* markings. The lower staff includes a forte *f* dynamic, a *Dim.* (diminuendo) marking, and a *mf sempre legato.* marking. Pedal points are indicated with *Ped.* and an asterisk (*) at the end of the system.



SCHERZO.

VIVACE.

Metronome $\text{♩} = 69.$

Viol:

*p legato.**poco Cres**f**fz**p**tr*1^{ma}2^{da}*f**tr**f**p**p legatiss^o*

con delicatezza

Viol.
p legato.

poco Cres

f sempre legato.

fz

1^{ma} *2^{da}*

Fine.

TRIO.

p sotto voce. *Dolce.* *f*

p *f*

f *f*

f *p*

grva *poco Rall?* *A Tempo.* *fz* *fz* *fz* *fz* *Dolce.* *Ped.*

p

ADAGIO.

Metronome ♩ = 63.

Sostenuto.

f con forza.

Ped.

Ped.

espress.

Cres.

p

p legato.

marcato.

Cres.

p

fz

f

fz

fz

p *Ped.* *sempre p* *

poco Cres *p* *Dim.* *f*

Con anima. *f*

fz *fz* *fz* *p* *legatissimo.* *rinfor* *pesante.* 3

dolente. *legato.* *fz*

Ped. *

sempre legato.

sempre legato.

smorz.

Ped.

gva

Loco

stretto.

pesante.

f

ritard.

A tempo. stretto.

f

ritard.

smorz.

p

ritard.

Metronome ♩ = 104.

FINALE.

ALLEGRETTO.

gva
sotto voce.
Ped. * *Ped.* * *Ped.* * *Ped.* *Ped.* * *Ped.* *

gva
p poco ritard. *p A Tempo.*
Ped. * *Ped.* *

gva
leggiere. *Loco.* *Dolce.*
Ped. * *Ped.* * *Ped.* *

p
Ped. * *Ped.* *

f
Ped. * *Ped.* *

Con fuoco.

f

gva

Loco.

f

gva

Loco.

gva

Loco.

Cres.

fz

p

Cres.

ff

fz

p

Ped.

gva

Loco.

staccato.

Dim.

Ped.

Ped.

Ped.

PIANO - FORTÉ.

The musical score is written for piano and forte, featuring six systems of music. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

System 1: The first system begins with a piano (*p*) dynamic marking. It features a series of slurs and accents, with a *fz* (forzando) marking in the bass staff. Pedal markings (*Ped.*) and asterisks (*) are present below the staff.

System 2: The second system continues the melodic line with slurs and accents. A *Cres.* (crescendo) marking is visible in the bass staff.

System 3: The third system shows a transition from piano (*p*) to forte (*fz*) dynamics. It includes a *Cres.* marking in the bass staff.

System 4: The fourth system features a series of slurs and accents, with a *f* (forte) dynamic marking in the bass staff.

System 5: The fifth system includes a *grva* (grave) marking and a *Loco.* (loco) marking. The bass staff shows a *f* (forte) dynamic marking.

System 6: The sixth system features a *grva* marking, a *Loco.* marking, and a *ff* (fortissimo) dynamic marking. The bass staff includes a *marcato.* (marcato) marking and a *Cres.* marking.

The musical score is written for piano and forte. The piano part is characterized by intricate arpeggiated patterns and melodic development. The forte part consists of sustained chords and rhythmic accompaniment. The score includes various performance instructions such as *p*, *fz*, *pp*, *Con forza*, *Cres.*, *Dim.*, *Rall?*, and *Ped.*.

*A Tempo.**A Tempo.**leggier.**Con fuoco.*

The musical score is written for piano and forte dynamics. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f*, *Cres.*, *Loco.*, *poco a poco crescen*, and *deces.*. The score is divided into six systems, each with a grand staff (treble and bass clef). The key signature is one flat (B-flat major or D minor). The tempo is indicated by the *Loco.* marking, which suggests a lively, somewhat reckless character. The score is a transcription of Chopin's Trio, Op. 8, No. 2, which is a short, lively piece in 3/4 time.

Cres.

Cres.

p

gva

Loco.

Cres.

gva

Loco.

Calando.

A Tempo.

cre - scen - do

Dim.

sempre ben marcato.

p *Cres -*

gva *f* *ff con forza.*
Ped. *

gva *Loco.* *con forza.* *gva*
Ped. *Ped.* *

Loco gva

Ped. * Ped. * Ped. * Ped. *

gva Loco.

Cres. f sf p

Ped. *

Ped. * Ped. * Ped. *

gva

sempre più cre

Ped. * Ped. *

Loco. gva Loco.

scen do. ff con forza.

fz fz Fine.

Ped. *

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L O N D O N,

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Book I.

FIRST GRAND TRIO Op. 8. COMPOSED by FREDERIC CHOPIN.

ALLEGRO
con
FUOCO.

Metre 152.

Risoluto. *espress.* *p*

p *fz* *p*

poco rit. a tempo. *p*

f *Cres.*

1^{ma}

2^{da} *f* *2* *3*

Dolce.

sempre p *1*

1 2 *risoluto.* 2 1

p *f* *p* *Dolce.* *ff* *f* *p/p* *Cres.* *Pizz.* *f Arco.* *p/p* *Cres.* *ff*

V I O L O N C E L L O .

3

S C H E R Z O .
V I V A C E .

69.

espress.

1

1^{ma} 2^{da} arco

pizz.

Dim.

f p

pizz. arco.

pizz. arco.

pizz. arco.

pp f poco a poco Dim.

3

espress.

1

1^{ma} 2^{da} pizz. arco.

Cres.

Fine.

T R I O .

Dolce.

Dim.

2 pizz.

f arco.

f

f

2

p

Dolce.

Dim.

2 pizz.

arco.

A D A G I O.

♩ = 63.

*p* Sostenuto.*p**espress.**p**f**Cres.**Dolce**p**espress. e ritard.**A tempo.**f* appassionato.*Dolce.**Rall.**ppp*F I N A L E.
A L L E G R E T T O.

♩ = 104.

18

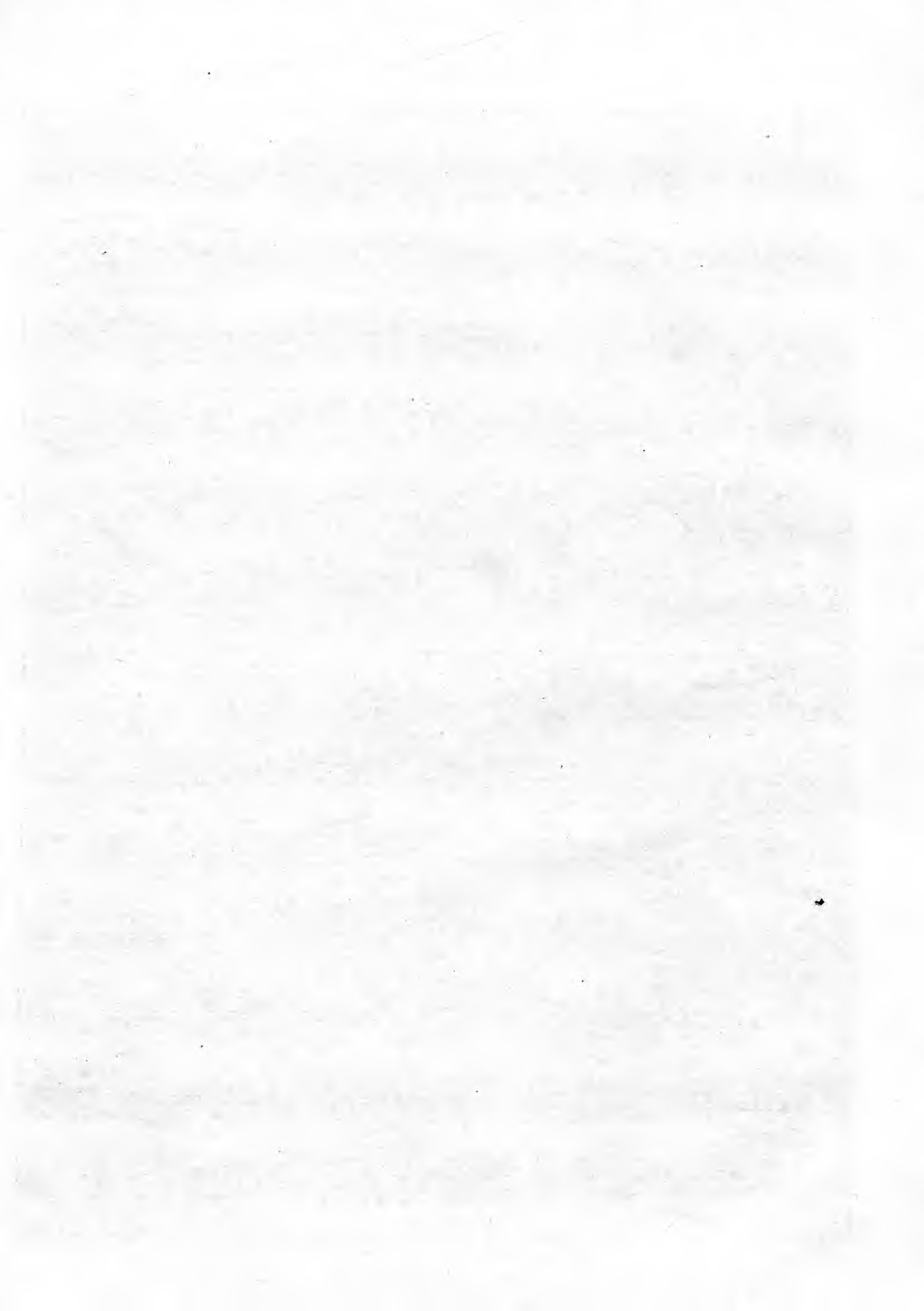
2

*f con fuoco.*

5

WESSEL & CO^{N^O} 6, FRITH STREET, SOHO SQUARE.

Fine.



I

Book I.

ALLEGRO
con
FUOCO.

3rd string

ALLEGRO
con
FUOCO.

Metronome ♩ = 152.

3rd string -----

f risoluto. *p espress.*

f marcato.

Dolce. *f risoluto.* *p*

Cres. *Cres.*

espress. *p* *fz* *f* *p > f*

poco riten: A Tempo. *poco Cres.* *<>* *> Cres.* *> f*

Cres. *p* *Cres.* *p* *ma* *p*

2^a *p* *f Risolto.* *p* *3* *1*

1 *2* *4* *2* *1 2*

4 *p* *1*

2

V I O L I N O .

This musical score for Violino is for Chopin's Trio, Op. 8, No. 924. It consists of 15 staves of music in G major (one sharp). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1-4 above notes. The score includes the following markings and dynamics:

- Risolut.** (Resolute) - Staff 3
- f** (forte) - Staff 3, 4
- p** (piano) - Staff 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15
- f marcato.** (forte, marked) - Staff 5
- Dolce.** (Dolce) - Staff 5
- p espress.** (piano, expressive) - Staff 8
- Cres.** (Crescendo) - Staff 10, 11
- ff** (fortissimo) - Staff 12, 15
- pp** (pianissimo) - Staff 12, 15
- riten.** (ritardando) - Staff 14

The piece concludes with a double bar line on the final staff.

SCHERZO.

VIVACE. $\text{♩} = 69.$

Violino part of Scherzo, Op. 8, No. 3 by Chopin. The score is in G major, 3/4 time, and consists of 12 staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'VIVACE' with a quarter note equal to 69 beats. The piece starts with a piano (p) dynamic and features various musical notations including slurs, accents, and dynamic markings such as f, ff, and fz. There are also markings for '1ma' and '2da' (first and second endings). The piece concludes with a 'Fine.' marking.

TRIO.

Trio part of Scherzo, Op. 8, No. 3 by Chopin. The score is in G major, 3/4 time, and consists of 6 staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'VIVACE' with a quarter note equal to 69 beats. The piece starts with a piano (p) dynamic and features various musical notations including slurs, accents, and dynamic markings such as f, ff, and fz. There are also markings for '1ma' and '2da' (first and second endings). The piece concludes with a 'Fine.' marking.

A D A G I O .

♩ = 63.

*sostenuto.**espress.*

Violin score for the Adagio section of Chopin's Trio Op. 8. The music is in B-flat major, 3/4 time, with a tempo of 63 beats per minute. It features various dynamics including *f*, *p*, *p/p*, and crescendos, along with expressive markings like *sostenuto.* and *espress.* The score includes fingerings (1-5) and slurs throughout the piece.

F I N A L E .

A L L E G R E T T O .

♩ = 104.

16

10

con fuoco.

Violin score for the Finale section of Chopin's Trio Op. 8. The music is in B-flat major, 2/4 time, with a tempo of 104 beats per minute. It features various dynamics including *f*, *ff*, *p*, and crescendos, along with expressive markings like *con fuoco.* and *espress.* The score includes fingerings (1-5) and slurs throughout the piece.

poco
18 rit: *A Tempo.*

10 con fuoco.
f

deces.
f

Rallº A Tempo.

stretto e Cres.
p

ff Cres.
f

Cres.
ff

f *p* *ff* *Cres.* *Fine.*

